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## AMERICAN ART NEWS

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### APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals.

### THE JULY BURLINGTON

A fine reproduction in color of part of the front of a cassone by Francesco Pesellino forms the frontispiece of the July number of the Burlington Magazine, and is ably commented on by Roger Fry in his "Notes on the Exhibition of Florentine Painting at the Burlington Fine Arts Club."

Tancred Borenius gives an account of the discovery of the cassone front which evidently once formed part of the Bargello cassone decorated with paintings illustrating the story of Saladin and Torello d'Istria, the oldest illustration of the Decameron known. "A Persian Carpet of the XVI Century" is the subject of a paper by A. F. Kendrick and A. Polotsoff, both authorities on Oriental rugs. B. L. Hobson continues his series of essays (Part V) on the "Eumorphopoulos Collection."

"The Costessey Collection of Glass" is the theme on an erudite paper on mediaeval glass by Aymar Vallance. "National Needs and National Beauty," by C. J. Holmes, presents the much discussed question of reconstruction from both the economic and aesthetic points of view. H. P. Mitchell contributes Part III of his notes on "Some Enamels of the School of Godefroid de Claire," illustrated by reproductions of XII century Champlevé enamels. "The Parentage of Alexander Cozens" is discussed by A. P. Oppé in the concluding article of the number.

The closing pages are devoted to a review, the Monthly Chronicle and correspondence anent "Mr. Fry and Drawing."

The Burlington can be obtained from James B. Townsend, American agent, 15 E. 40 St., New York City.

### FOREIGN ART SEASON ENDS

The art season of 1919 in Europe, that is to say, in Paris and London—for there has not been any art season in Germany, Austria, or even Holland this year—has now definitely closed.

The British art season always closes August 1, and the Paris on July 14, Bastille Day, and this year has been no exception to the rule.

That there has been any art season worthy of the name either in Paris or London, following the great cataclysm, has been a surprise, and that the season in both Capitals has been, on the whole, a good one and has seen higher sale prices for art works than for many years past, has been a greater surprise, save to close students of the world's art marts. These predicted as long ago as 1916 that art values would increase after the war, and although laughed at, persisted in their prediction. They based their arguments, and very soundly, on the new fortunes made by and through the war by thousands, even in France, and more especially in England, and estimated that a good percentage of those fortunes would be invested in art. The results of the May and June sales in both London and Paris, duly recorded in these columns, have borne out their prognostications.

So the outlook for the next art season in America, which also has a host of new war millionaires who will turn to art collecting, is indeed a hopeful one.

### ART DEALERS' ASSOCIATION

We have been and are in receipt of numerous letters and telephone calls of inquiry, anent the American Art Dealers' Association and its affairs, following our recent editorial, suggesting more activity on the part of said Association, but can only refer our questioners to Mr. Roland Knoedler, President of the Association, and his fellow officers for the information they desire. We would suggest also that these questioners, and others who may be interested should follow up the same lines. Mr. Knoedler and his fellow officers will doubtless be pleased to furnish any information desired.

### ART BOOK REVIEW

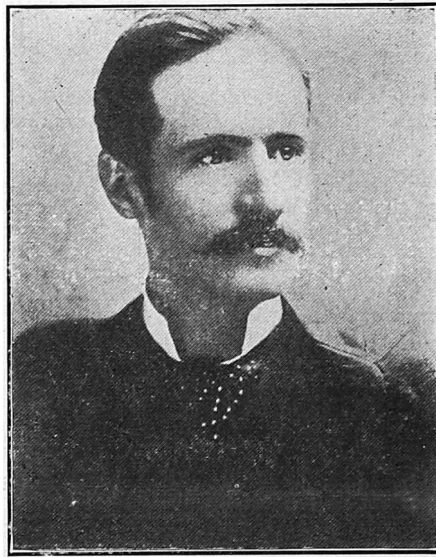
ART PRINCIPLES, WITH SPECIAL REFERENCE TO PAINTING, TOGETHER WITH NOTES ON THE ILLUSIONS PRODUCED BY THE PAINTER. By Ernest Govett. With 31 Illustrations. G. P. Putnam's Sons, New York and London. \$3.50.

Mr. Govett has approached his survey of art in a scholarly manner and with such evident love of "Art and Beauty" that he is convincing in his conclusions, while happily avoiding the pitfalls of dogmatism. As the title infers, painting is the author's chief concern in this volume, but sculpture, poetry, fiction, music and architecture are all dealt with in their various expressions throughout the ages.

The author's classification of the fine arts is well thought out as are also his divisions into "Classical" and "Christian Ideals" of the great periods in the history of art with which he is concerned. There is much that is original in Mr. Govett's point of view, and artists and students alike will find interest and profit in the study of these attractive essays on a subject that never palls. The appended notes add considerably to the value of the volume, and the Index of Sculptors, Painters and Works of Art that precedes the General Index, is of distinct service to the reader.

Robert G. Eberhard, at one time a pupil of Rodin, has executed a death mask of the late Oscar Hammerstein. Mr. Eberhard received his commission for this work from Mrs. Hammerstein.

### OBITUARY



RALPH A. BLAKELOCK

Courtesy of Macbeth Gallery.

Ralph Albert Blakelock, the painter whose genius was not recognized until after the impairment of his reason put an end to his production of work of artistic excellence, died at 10:15 P. M., August 9, at the Adirondack camp of William M. Kingsley, near Elizabethtown, Essex County. His death was due to arteriosclerosis, which, at his age of 72 years, made the end likely to occur at any time during the past few years.

Blakelock had been in the State Hospital at Middletown, N. Y., for eighteen years, with the exception of a period of liberty under guardianship from 1916 to 1918 and the recent period of one month which ended in his death.

The theme of Blakelock's dramatic life story is that of genius doomed to poverty. His greatest paintings, which in the last few years won him recognition as one of the foremost artists America has produced, were done in obscurity, and sold by the artist for only enough to keep the wolf from the door.

In 1913 one of his moonlights was sold to ex-Senator W. C. Clark of Montana for \$13,900, at the dispersal of William T. Evans's American paintings. One of his landscapes brought \$17,500, and several of his paintings brought several thousands each during the season of 1917-18.

The highest recorded price he received in those days was \$500. This was for "Moonlight," purchased by Mr. Henry Reinhardt, for which the Toledo Museum paid \$20,000 at the Lambert sale in 1916.

When his works became famous, a few years ago, Blakelock was an inmate of the Middletown Asylum. In 1913 one of his moonlights was sold to ex-Senator W. C. Clark of Montana for \$13,900, at the dispersal of William T. Evans's American paintings. One of his landscapes brought \$17,500, and several of his paintings brought several thousands each during the season of 1917-18.

### George Adolphus Storey

George Adolphus Storey, artist and authority on perspective, died at his residence, Hampstead, London, on July 29. He was born in London, January 7, 1834. He studied in Paris under M. Morand, Professor of Mathematics, and returned to England in 1850. Mr. Storey gained his art education at J. M. Leigh's Art School in London, and exhibited his first picture in the Royal Academy in 1852. He visited Spain in 1862-63. Since 1914 he had been Professor of Perspective in the Royal Academy. He had been a member of the Royal Academy of Arts since 1914. More than fifty of his paintings have gained international repute.

Mr. Storey was the author of "Sketches from Memory," and "Theory and Practice of Perspective."

### Mrs. S. Arlent Edwards

Mrs. Annette L. Edwards, wife of S. Arlent Edwards, the engraver and color printer, died in Bruges, Belgium, June 11 last. She was a lifelong resident of the Williamsbridge section of the city and had been married for thirty years. Shortly before the war Mr. and Mrs. Edwards went to Bruges and they were detained there by the Germans during their occupation and were the only American citizens in that part of Belgium when the U. S. entered the war.

### Arthur W. Sparks, Painter

Arthur W. Sparks, painter, died Aug. 6 in Philadelphia. He was 48 years old. Mr. Sparks was born in Washington and studied art under Jean Paul Laurens at the Julian Academy. He was a member of the Allied Artists of America, and in 1913 was awarded second prize at the Pittsburgh exhibition of the association.

### Sir Edward John Poynter

Sir Edward John Poynter, president of the Royal Academy, died in London, July 26 last, aged 83.

He was born in Paris in 1836 and became one of England's great painters and authorities on art. He was educated at Westminster and Ipswich grammar school and studied in English schools in 1854-56; Paris, under Gleyre, 1856-59. He was an associate of the Royal Academy in 1869; Slade Professor of Art, University College, London, in 1871-75; Royal Academician, 1876; Director of Art and Principal of National Art Training School, South Kensington, from which he resigned in 1881, and a director of the National Gallery in succession to Sir F. Burton, 1894-1905.

Sir Edward exhibited his first picture when 26, and five years later his picture, "Israel in Egypt," brought him into prominence. "Atalanta's Race" and "A Visit to Aesculapius" are two of his best known classical pictures. Other pictures include "The Catapult," "The Fortune Teller," (diploma picture), "The Meeting of Solomon and the Queen of Sheba," "Horae Serenae, Idle Fears," "The Cave of the Storm Nymphs," "The Nymphs Bathing Place," "Lesbia and Her Sparrow," "A Naval Disaster," "At Low Tide," "The Sea Bath; or, The Champion Swimmer," "Portraits of King Edward VII," "The Duke and Duchess of Northumberland," and many others, as well as many watercolors, figures and landscapes. Also two sets of designs for the new coinage, 1894, and cartoons for mosaics for St. George and St. David in Westminster Palace.

On the death of Sir John Millais in 1896, Mr. Poynter was elected to the presidency of the Royal Academy and was knighted. He was made a baronet in 1902.

### CORRESPONDENCE

#### Zoffany Records Wanted

Editor AMERICAN ART NEWS,

Dear Sir:

As I am preparing for publication "The Life and Works of John Zoffany, R. A." (born 1733, died 1810), by Lady Victoria Manners and Dr. George Williamson, it has occurred to me that there may be several pictures by this distinguished artist in American public and private collections.

I should be glad, therefore, if curators of galleries or private owners would communicate with me the names of the subjects of the pictures and the measurements of the canvases, so that these may be included in the list of works; better still, if the owners would supply me with silverprint photographs 8 in. x 6 1/2 in, with a view to including them among the illustrations.

I remain, dear sir,

Yours faithfully,

John Lane.

N. Y. Office 116-120 W. 32 St.

Aug. 13, 1919.

#### Those Beardsley Drawings

Editor, AMERICAN ART NEWS.

Dear Sir:

Enclosed opinions on the collection of drawings attributed to Aubrey Beardsley recently shown in N. Y. are from (1) B's biographer and editor of "The Savoy of London," in which many of B's drawings appeared; (2) the cataloger of Beardsley's drawings (done in A. B.); (3) his publisher Yellow Book, "The Early Work of A. B.," "The Later Work of A. B.," etc.), and (4) an old friend of B's who made one of the most important collections, sold at Anderson's last spring.

The photos were sent by me to two acquaintances in London to show to these men. I charged them not to suggest that they were not by B., but to get an unbiased opinion.

I. "I have seen Arthur Symonds and shown him the reproductions. In his opinion they were not Beardsleys."

II. "Of the four photos you sent I should be sorry to think that any one is authentic. I don't consider the broken feeble lines of A. even remotely like A. B's work and D. is very poor. B. has some trivial flowers at the foot of the tree; A. B. never was so anal. A. is the best, but its lines are coarse and have none of the delicacy as for instance of 'L'Education Sentimentale.' The ornament on the belt is a particularly weak imitation."—Aymar Vallance.

III. "I have before me four excellent photographs of four very bad imitations of Aubrey Beardsley's illustrations. How anyone with an eye for art can imagine that these are the work of Aubrey Beardsley, or me is incomprehensible. They are simply base and vulgar fakes."—John Lane.

IV. "Fakes, imitations, every blessed one. No touch of Beardsley in any of them; some are ludicrously bad as fakes even."—Frederick H. Evans.

Yours truly,

Albert E. Gallatin.

Bar Harbor, Maine,

Aug. 13, 1919.